# The New York Times
## Review of Books

Section 8

LITERARY SECTION OF THE NEW YORK TIMES

NEW YORK, FEBRUARY 23, 1919 — 12 PAGES


# CONINGSBY DAWSON RECORDS THE LAST PUSH

## "Living Bayonets" Describes Certain Human Events That Have Taken Place Since America Came Into the War

LIVING BAYONETS. By Coningsby Dawson. John Lane Company. $1.25.

WHILE we have had an abundance, and what some people even seem to regard as a superabundance, of war books, there is always room for one more—when that one more chances to be of the kind and quality of Lieutenant Coningsby Dawson's "Living Bayonets." Like "Carry On," "Living Bayonets" is composed of letters written by Lieutenant Dawson to his immediate family, and these letters pick up his story at just about the point where "Carry On" left it, and take it as far as those days of last October, when Germany began her whining and hypocritical plea for peace. Brief and broken, some of them, written in all sorts of places and under all sorts of conditions, from the luxurious comfort of a London hotel to a dugout half full of mud and water, the letters reflect all sorts of changing phases and changing moods—all sorts, save those which have to do with despair or any, even the very faintest, apprehension of eventual defeat.

The letters begin with one dated in April, 1917, and give a brief glimpse of the English advance, but, in June, Lieutenant Dawson was wounded at Vimy, and that in the right arm; gas-gangrene set in, and for some months he was necessarily out of the fighting. In September came a visit to Canada and the United States, and when in November he returned to England it was to discover that he had been detailed for duty under the High Commissioner, instead of to France and the fighting line. Against this order he chafed sorely, but for the reader at least there are compensations in vivid sketches of London during those eventful days, London which refuses to be tragic, where the men on leave "live their fourteen days with a cheery common sense as though they were going to live forever," and the war is spoken of as "a pretty little scrap" and never a thing of horror.

England "has set out to behave as though there were no death," says Lieutenant Dawson, and there is only "one class of person who is fed up—and that's the person who has done the least sacrificing." Then he writes intimately of his own feelings at this time, when offer after offer of press work was being made him, and his friends were telling him what a fool he was not to take the sort of job he could do best, and leave fighting to the men who could do it quite as well as he, if not better. One would like to quote the entire passage, but a phrase or two must suffice; "I hate shellfire and discomfort and death as much as any other man. But I'd rather lose everything than have to say good-bye to my standard of heroism." One book, however, had to be written at urgent Governmental request, and so there are glimpses here and there of that tour through the American lines which resulted in "Out to Win," before in April he returned to France and his battery, joining those who were meeting what was to be the last great German offensive. Among the people he met during the interval was Raemaekers, the great cartoonist, upon whose head the Kaiser had set a price.

But interesting as all this part of the book is, the limits of a review forbid the giving of more than scant space to it, because of the yet greater interest of that which is to come. From the moment of the trip back, when Lieutenant Dawson and his companions, every one of whom had known what it meant to be wounded, were all "simply and sheerly glad to be going into the thick of it," to the eloquent end, there is scarcely a word which is not illuminating and thoroughly worth while. Those of us who remember the gloomy days of last Spring will find especial interest in the description of the mental attitude of the men at the front. "There's nothing of the grimly set faces about our attitude such as you imagine. We're too confident to be grim," and the moment "our men get out of the trenches they begin to play baseball, football, cricket, &c.," to the intense bewilderment of the Hun.

Again and again comes this note of absolute confidence. Those at home may be uneasy, may even have begun to feel some doubt of the ultimate triumph, but: "Our chaps are quite calm and confident of success. * * * 'Good old Fritz,' they say, 'so he's taken another fifteen miles! Well, it'll be our turn next.'" And so, cheery and indomitable, they carry on and carry on to the very end. But of that end coming quickly there is small hope. In June they are looking forward to at least one and probably four more years of war. By that time they may all be dead who now stand facing the guns. But no matter; behind stands America "with her high courage, her sacrifice, and her millions of men."

And to an American, this expectation of the coming of the Americans, and the description of what happened when at last they did come, are no less than absorbing. At the first, the men at the front scarcely realize what that coming is going to mean; then London goes on scant rations, that the United States may be supplied with tonnage, and then—then through camp and hospital, among the wounded and along the weary, shell-torn roads, one song is sung by every pollu and by every Tommy; and that song is "Over There." For now the Yanks are indeed coming. "We could have won without the Yanks—we're sure of that; but * * * we walk jauntily. The Yanks are coming. They will reap the peace for the world which our blood has sown." And that last phrase expresses something which we of the United States should never forget; that for nearly four years before we entered the conflict, England and France and Belgium sowed with their blood the peace which is now being reaped. Magnificently did the "Yanks" set about their task, when, on that wonderful Fourth of July, "suddenly, hurled through the dawn, comes the cry 'Lusitania!' * * * I can think that somewhere beneath the Atlantic the bodies of murdered children eat up at that cry. * * * 'Lusitania!' the white-hot anger of chivalry was in it."

"America is in France to act as the revenge of God." For nearly four years England had remained tolerant, refraining from hate; but when "hospitals had been bombed, and the women who came to nurse us slaughtered," the old tolerance died. Germany then entered a new phase of the war—the phase which sealed her doom. It had been created by "her own persistent brutality. * * * We are not her comrades; we never shall be again, so long as race-memory lasts." And now the note of triumph changes from expectancy to realization, as the allied armies sweep on after the retreating Hun. Then, on Sept. 1, the great day when the Canadians broke the Hindenburg line, Lieutenant Dawson was again wounded. Very vividly does he describe the superb attack—but no more vividly then he does his journey from the front to the hospital, a journey made in company with captured German officers, and which served to demonstrate again for him the fact that "the German is incorrigible. He was born a boor and he can never respond to courtesy. Kindness and mercy are wasted on him; he accepts them as his right, and becomes domineering." And this, which epitomizes the testimony of practically all of those who have come in contact with the boche, should not be forgotten now.

It is to be wished that at this moment, when "camouflaged pacifists" and pro-Germans are using fine phrases about generous treatment of a fallen foe, the last few pages of this book could be thrust upon the attention of every American citizen. For magnanimity is indeed an alluring word; it flatters our national vanity to regard ourselves as acting generously to the conquered. But it is impossible to act generously with "an enemy who flies the flag of truce that he may stab you in the back." It is not against a nation or against any individual, but against "a fortified vileness" that the civilized world has been struggling; and this vileness is not lessened one whit by an ostentatiously changed form of Government.

Terse and vivid, full of life and of color, instinct with a fine and indomitable spirit, its prose rising at times into poetry, this new book confirms the impression made by "Carry On": that Coningsby Dawson at his best is a notable writer—and that he is at his best when he is not writing for publication.

# LATEST WORKS OF FICTION

## Edward J. O'Brien's Anthology of "The Best Stories of 1918" and Other Recent Novels and Stories

THE BEST SHORT STORIES OF 1918. Edited by Edward J. O'Brien. Small, Maynard Company. $1.60 net.

MR. O'BRIEN'S annual volume of "Best Short Stories," which as usual contains also "The Yearbook of the American Short Story," has this year acquired three new features. These are an index of all the short stories published in a selected list of volumes issued during the year; another of critical articles on the short story and of reviews published in magazines and newspapers. The third and last new feature is the addition of exact volume and page references to the index of short stories. The usual lists and Roll of Honor reappear, as in the previous volumes, and from the Roll of Honor twenty stories have been selected according to custom and are herein reprinted. This volume covers, however, only the ten months from January to October, and the tales reprinted are chosen from among those which, in Mr. O'Brien's opinion, represent the best published during that time. We must admit that of those thus chosen there are several whose right to inclusion seems to us more than questionable, but as a whole the tales mark a commendable average of achievement.

It is, as Mr. O'Brien explains, owing to the fact of the stories being placed in alphabetical order, that Achmed Abdullah's tale of Pell Street is the one which opens the book. This particular book, however, possesses the additional advantage of being one of the best in the volume, tense, vivid, colorful, and especially interesting in its presentation of the psychology of a woman who for all her yellow hair and blue eyes was partly Chinese, and of a Chinaman who committed a most cold-blooded murder as "A Simple Act of Piety."

The one other Oriental tale, a story of Burmah entitled "In Moulmain Fever-Ward," is also colorful and contains some dramatic moments, though it lacks the psychological interest of the first. Of course a majority of the tales are more or less war stories, and these range all the way from Katharine Holland Brown's entirely delightful "Buster"—in which she has caught and reproduced the spirit of American youth in an unusually admirable and unsentimental way while telling a clever and very amusing narrative—to Wilbur Daniel Steele's forceful and sombre sketch of "The Dark Hour." More than one of the volume's stories is related in an indirect manner, a method especially successful in Fleta Campbell Springer's "Solitaire"—a notable and well-handled study of a temperament, as well as a war story. Another story in which the war is rather a means to an end than an end itself is Mary Heaton Vorse's very clever "De Vilmarte's Luck." Here the war serves to bring about the climax of a complicated situation whose origin and development are skillfully analyzed, as are also the temperaments of the two men who are its protagonists.

Of the other nonwar stories, "The Open Window" is notable as an imaginative and rather gruesome bit of writing, imaginative and forceful, with more than a touch of irony. Irony again is a note which sounds clearly in the story which Mr. O'Brien himself regards as the best of the year—Arthur Johnson's "The Visit of the Master." This is in truth an unusually well-written and well-characterized story, with a twist at the end partly moral and partly satirical, yet one feels that its pre-eminence may well be challenged by one or two others among this group of tales—one of these others being Sinclair Lewis's "The Willow Walk." This story of a man who adopted a personality different from his own, a personality which presently began to dominate and eventually actually extinguished his own, is exceptionally interesting, an unusually clever combination of mystery and psychology story. For Jasper Holt is a thief, and it is in order to safeguard himself from any possibility of detection and punishment that he assumes the rôle of John.

The interest which the war has not aroused perhaps, but at least greatly stimulated, the interest in what we may for convenience sake group together under the name of psychic phenomena, is reflected, though in no very notable or successful way, in three out of the twenty stories. Of these three "The White Battalion" is perhaps the best, though the preliminaries to the extraordinary happening which is its crux are distinctly strained.

Mr. O'Brien declares that there has been "a marked ebb this year in the quality of the American short story," and comparing this volume with its predecessor of 1917 we are inclined to agree with him. He attributes the ebb, and probably correctly attributes it, to the war and its overwhelming, crushing effect upon the imaginations of writers in general; an effect which we may reasonably hope will be but temporary. In spite of this regrettable ebb, however, this volume of "The Best Short Stories of 1918" contains much that is of interest apart from its obvious usefulness as a reference book.

### THE HUMAN TOUCH

THE HUMAN TOUCH. By "Sapper." George H. Doran Company. $1.50 net.

VERY real and very human are these glimpses of the war and of some few of the men who fought therein. It is perfectly evident that the author, who chooses to call himself "Sapper," knows whereof he writes, knows the trenches and No Man's Land, as well as Shorty Bill and the padre and Bunny Smith and all the rest of the people who appear in these pages. First and longest of the tales is the one which gives its name to the volume—"The Human Touch," the story of Shorty Bill and his friend John Mayhew, "sometime tutor in the realm of the purest and highest and deadliest mathematics" at the University of Oxford. Shorty Bill had his own private account to settle with the Hun, for his younger brother, Jimmy, had been a prisoner in their hands, and "when he moaned they kicked him and the Red Cross women laughed"—Jimmy's leg was shattered, gangrene had set in, he

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# LATEST WORKS OF FICTION

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was wounded in the head, and they had left him for three days and three nights without food or water, so he had become exactly the sort of object to appeal to the German sense of humor. How Shorty Bill went to work to exact at least a part of the price due from the boche is an interesting side-light on the war.

The other tales are much shorter than this one, which occupies nearly half a volume. There is a thrilling account of what happened to the crew of a tank that got stuck in the mud within the German lines and refused to surrender; and another, only a little less exciting, of the adventures of two officers trapped in an underground gallery by an explosion which closed the only practicable exit. Very dramatic, as well as thoroughly satisfying to the reader with a sense of justice, is the tale of "The Booby-Trap," while in "The Education of Bunny-Smith," which relates how a very commonplace bank clerk was made into an efficient officer, the author sums up to a considerable extent the meaning of the whole. They are well told and well worth reading, these fragments from the history of that splendid body of men we call the British Army.

## VENUS IN THE EAST

VENUS IN THE EAST. By Wallace Irwin. Illustrated by May Wilson Preston. New York: The George H. Doran Company. $1.50.

DON'T get the impression that this is a George Eliot moral-attached novel. It is nothing of the kind. But it isn't as rollickingly funny throughout as some of Mr. Irwin's other books. It's funny enough, however, to amuse any one, and serious enough to leave the reader with a few ideas when he finishes the book.

Buddy McNair, a thirty-seven-year-old blend of genius, dreamer, and fool, son of an eccentric, drink-loving Dublin College professor, having spent most of his life carrying out an experiment conceived by his father, suddenly becomes the greatest man in the little mining town of Axe Creek, Col., by discovering something interesting about supercyanide, which nets him a million or thereabout. Then and there Buddy hitches his chariot to Venus. In reality, Buddy's chariot has been hitched to Venus ever since his father died, leaving him a heritage of dreams, but Buddy has never unburdened his soul before, not even to old Doc Naylor, his pal and adviser. When Buddy has some cards printed with "Gilbert Kernochan McNair," adorns himself in such morning-glory raiment that a confidence man with one eye couldn't mistake his origin, purchases a ticket to New York and thrusts eleven thousand five hundred dollars into his wallet, Doc Naylor's curiosity and foreboding get the better of him and he tries to fathom Buddy's eastward quest. Buddy parries with the enigmatical retort that he has taken a notion to follow Venus, and that his father had told him that Venus should be in the East because she is "dressy and chic and highly polished, so brilliant and civilized." Poor old Doc Naylor takes Buddy literally and bemoans the fact that another good man has gone mad, but had he penetrated the subtlety of the metaphor and learned that Venus in this instance is the far-away, beautiful Mrs. Pat Dyvenot, the divorced, royally courted New York society woman, whose fame had reached Axe Creek in a Sunday pictorial, he would have tied Buddy up forthwith. Buddy had cut out the picture of the goddess with her famous pearl necklace, given to her by Terrill Overbeek, (to whom Buddy had once acted as guide when the sportsman had come West to hunt and whose life he had saved among other services rendered,) and had tacked it over his washstand. This was the planet he was about to follow eastward, and in his heart he cherished a dream too audacious and too rosy-hued to unveil even to old Doc Naylor on the eve of his departure.

Doc Naylor eyes Buddy's wallet with its eleven-thousand-five-hundred-dollar stuffing, and urges him not to carry so much about with him, but, as Buddy laughed at his warnings, bets him that some woman will get it, or part of it, before he reaches Denver. Buddy, whose faith in women is still strong, despite his one affair with a little Swede of the Pansy Vaudeties, takes the bet. On the train he meets a charming girl whose looks deceive Buddy to such an extent that he is forced to wire Naylor:

Dear Doc: Inclosed my check for five hundred dollars. You win. If you tell any of the boys I'll kill you.

Once in town Buddy phones an old business friend, Pontius Hint, and on being invited to dinner takes his first social plunge. The Hints are rich, vulgarly rich, and live pretentiously on the Drive. Wife and daughter are arrogant snobs, but Hint himself is a good sort. He takes Buddy aside and gives him a few tips.

Buddy takes Hint's advice kindly and thanks him for it. Then he proceeds to do the impossible. He not only breaks through the "invisible barrier," but he meets his "Venus in the East," Mrs. Pat Dyvenot, only to find that he prefers "Venus in the West," the girl on the train who kept his eleven thousand five hundred for him. Why spoil a good story by divulging its plot and subplots? You'll find it worth an evening, this account of how a breezy, slangy, lovable Westerner broke through the upper crust of society by weight of his money and finally found love and happiness in the well-to-do middle class.

## NONO

NONO: Love and the Soil. By Gaston Roupnel. Translated by Barnet J. Beyer. The Library of French Fiction. New York: E. P. Dutton & Co. $1.90.

THIS story of life among the vine-growers of Burgundy, written in 1910 and translated about as well as a book so full of slang, colloquialisms and solecisms can be, may afford some solace to those depressed by the passage of the prohibition amendment, and some confirmatory evidence for the Anti-Saloon League. Seldom has a book been so pervaded by drunkenness, and of the most sodden and depressing sort. Burgundy exports the good wines and keeps the bad at home; drinking them up seems to be the only diversion of the peasants who labor in the vineyards, and in this book it brings out the worst of all of them except poor "Nono," whose real name was Jacquelinet, the hero of the story. For him wine and absinthe bring a pleasant stupefaction, but even he when drunk can easily be induced to tell the story of his life in a way that shames him when he sobers up. As for the rest, they are bad enough when sober, and it is an exemplification of the old principle in vino veritas that makes them unendurable when drunk. When Nono turns on his companions of the wine shop and tells them, "Three-fourths of the world are rogues. The greater part of the rest are filth, and the remainder rotten beasts," the reader will agree with him, so far as Nono's world goes.

Nono himself is a character of the sort that will seem pathetically appealing to some and only irritating to others. Just, long-suffering, and forgiving, he sees his wife run away with another man, his daughter die after bringing shame to the house, and his granddaughter growing up into exceeding disagreeableness, while his friends delight to get him drunk, listen to his reminiscences, and make sport of him. But he could have saved his wife, and perhaps his daughter, by firmness at the right time; and if the complexity of life be urged in mitigation for his failure to break the jaw of his wife's lover, who would have been amenable to that sort of argument, there seems no excuse for his not breaking a few bones among his neighbors except that he was not that sort of man. Eventually he takes back his old and withered wife, and the chapters which tell how he carried out this intention first suggested by his neighbors when he was drunk, and regarded by them as a stupendous joke, are perhaps the best of the book. When all is forgiven and they are reunited in the old home Nono says: "To be sure, it ain't in vain that we have suffered"—a consolatory conclusion, but one in which few readers are likely to concur.

The land and the climate have a prominent part in the book, though they are not obtrusively influential on character. Through the later chapters there runs a strain of pessimism, vague recognition of the degeneracy of an old and valuable soil and an old and valuable racial stock. It would be a forcible witness to the decadence of France if there had not been a war since it was written.

## THE CRESCENT MOON

THE CRESCENT MOON. By Francis Brett Young. New York: E. P. Dutton & Co.

THIS is a novel of rather more than usual interest, with the scene laid in German East Africa. It is not the Africa of Conrad; we do not get from this novel the evocation of brooding, immemorial mystery that we get from the author of "The Heart of Darkness," but as it is said that no actor can fail with Hamlet it may be equally said that no author could entirely fail with Africa. Where Mr. Young has distinguished himself is in his villain,

(Continued on Following Page)


*"A Welcome Relief from Novels on the War"*

says the N. Y. *Times* of *Gertrude Atherton's* mystery story of California society, **THE AVALANCHE,** and adds, "Readers and admirers of Mrs. Atherton owe her a double debt of gratitude for her latest book. First, because it is a good story, and, second, because it is not a story of the war. . . . No other novelist we can think of has her capacity for absorbing the atmosphere of a place and reproducing it on the printed page." The N. Y. *Sun* calls it "a mystery story of great adroitness and sustained interest . . . far above the usual mystery tale. It ought specially to be recommended to those who want complete absorption for a few hours."

*A Remarkable Human Document*

¶ *Maria Botchkareva's* book **YASHKA: My Life as Peasant, Officer and Exile,** is a truthful narrative, intensely exciting and an inestimable aid to an honest understanding of Russia. Here is Colonel Roosevelt's view of Botchkareva, as given in the March *Metropolitan Magazine*, in an article by the editor entitled, "The Colonel as We Saw Him":

¶ "It was at luncheon there that the Colonel met Maria Botchkareva. 'I don't believe in women going to war,' he said, 'but bring her out just the same.' From the moment she arrived she held the interest of everyone. Silent all the way out in the automobile she broke into fluent speech as soon as she met Roosevelt, in whom she recognized a kindred spirit. She knew exactly what she meant to say and she said it in high pitched oratory such as she might have used in addressing a battalion. Roosevelt at once saw in her a remarkable character abounding in natural wisdom and determination. She told us exactly how many men were needed from the Allies. . . . She was completely outspoken. . . . Next day Roosevelt called me up and said, 'I never enjoyed an afternoon more. She's a remarkable woman.' And when he was dividing up the money of the Nobel Prize, he gave $1,000 to be placed to the credit of Maria Botchkareva."

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## LATEST WORKS OF FICTION

(Continued from Preceding Page)

Godovius. This sinister figure dominates the book with a reptilian fascination. A German of Jewish extraction, (rather neat to keep him from being just a German,) he embodies all the vices which are unintelligently attributed to the followers of Nietzschean philosophy by those who have either not read it, or, having read it, have misunderstood it. Godovius is a megalomaniac; the natives call him the "drunkard." Eva, the heroine, and she is as insipid a creature as ever appeared in fiction, is surprised when she hears the natives refer to him in their own tongue as the "drunkard." Here is Godovius's explanation:

> She told him truthfully that he didn't look like one; for the skin of his face beneath the shade of the double terai hat of grayish felt was wonderfully clear, and those strange eyes of his were clear also; besides this, she could see that he was still intrigued by the joke.
>
> "You think that I am one who is drunk with whisky like your reverend friend Mr. Bullace. No * * * you're mistaken. You English people have only one idea of being drunk—with your whisky. But there are other ways. You do not know what it is to be drunk with glory or power—was not Alexander drunk?—or to be drunk with beauty * * * you have no music * * * or to be drunk, divinely drunk, with love and passion."

There is one unforgettable scene in the novel, that in which James, the missionary, watches the dark rites of the savages in the forest presided over by the evil Godovius. One remembers this scene after the book is closed as one remembers a nightmare. The author has not shrunk from his story. And it is this that gives "The Crescent Moon" considerable impressiveness.

### JACQUOU THE REBEL

JACQUOU THE REBEL. By Eugene Le Roy. Translated by Eleanor Stimson Brooks. New York: E. P. Dutton & Co. $1.90.

THE second number in "The Library of French Fiction" Series is a story of peasant life in France, beginning with Napoleon's defeat in 1815, and culminating with the revolution of 1830, when Charles X. was deposed. The hero, Jacquou, is the son of peasants living on the estate of the Comte de Nansac, a proud and high-handed nobleman who is himself the grandson of a water carrier. Conditions of life on the estate are very hard, for the peasants' existence is managed on a plane that reminds one of the frightful poverty described among the German peasantry by Gerhart Hauptmann's "The Weavers." All manner of oppression is exercised over the helpless dwellers on the estate, so that they are forced to take up poaching and other kinds of petty lawbreaking.

The Comte's steward, Laborie, is especially hated by the peasants because, in his fawning servility to the Comte, he goes out of his way to make things harder for the dwellers on the estate—overcharges them, tells lies about them, insults their women. One night after a squabble with Jacquou's parents about a dog he comes to the cottage, having already insulted Jacquou's mother, and shoots the dog and wounds the mother. Her husband, infuriated, kills him. The peasantry in the neighborhood, glad to be rid of their hateful tyrant, help to conceal the murderer. But eventually he is betrayed, sentenced to twenty years in the galleys, and dies in a convict ship.

This is only the first part of the story, the background of oppression and injustice against which Jacquou's youth is passed. Later the boy, who has sworn vengeance against the Comte, discovers that there are noblemen and priests who are kindly. There is a great deal in the book that reflects the state of the French clergy of the time—their avariciousness, their immorality, their worldliness. It is against the Comte that Jacquou leads a rebellion in 1830; here is part of the lawyer, Fongrave's, defense of the revolutionists:

> Gentlemen of the jury, I place the fate of these accused men in your hands with confidence, certain that at this moment when the people of the capital have driven away those who wished to confiscate all our liberties, you will return them to their families.
>
> Feveral and his companions have done on a small scale what the Parisians have done on a large one: in default of the law, they have called force to the service of justice. Acquit them, gentlemen. The Revolution, triumphant at Paris, cannot be condemned here. Acquit them, and you will crown the desires of your fellow-citizens, who will bless you for having passed judgment not as cold jurists, but as men of heart whom nothing that concerns humanity can leave indifferent.

It is an interesting, simply told story, giving a vivid picture of French peasant life during the first half of the last century.


# The Taint of the Blood

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Then comes Orlando Guise, a neighboring ranchman and young. And the law begins to work as surely as gravitation pulls the falling apple to the earth. Louise has heard a strange voice outside her window. It is a new kind of voice, lively, and constantly breaking into little spells of inconsequent laughter. She wants to see who has such a voice. She moves cautiously to the window and looks into the merriest eyes she has ever seen—"and for the first time in all her life she is wholly alive." Thus begins this heart gripping drama of love and jealousy, hate and exquisite romance.

# WILD YOUTH

## AND ANOTHER

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Of
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## THE WAR AND SHORT STORIES

IN his annual anthology of the American short story Mr. EDWARD J. O'BRIEN notes that this particular kind of fiction to which he has been devoting his critical attention for the last few years is showing a falling off in quality. The cause for this falling off he finds in "the overwhelming, crushing effect of the war upon the imaginations of writers in general." Just now and for some time to come it is quite natural to attribute pretty much every change that takes place in literature—whether it be in poetry, the essay, the novel, or the short story—to the influence, direct or indirect, of the war. There is no gainsaying the fact that the war has influenced, and very vitally in some instances, these various fields of literature. But the influence in some cases may be quite the reverse of what one might imagine. The recent changes in the form and spirit of poetry, for example, have been radical, but it is difficult to see how they are in any way due to the war. Future histories of the development of poetry in the second decade of the twentieth century will undoubtedly give prominence to the part played by those singular cults, more or less exotic, that we have labeled imagism, cubism, free verse. But it would be interesting to know what connection, if any, the future historian will trace between these manifestations of a varying poetic art and the war. What has cubism to do with the war? Free verse, in all its moods, was well on in years long before the war turned the world over in its grasp. As a matter of fact, the bulk of the verse owing its inspiration directly to the war—and that means a preponderance of our so-called occasional verse that would be hard to estimate—is expressed in the conventional rhymes and meters against which free verse is a protest. The radical forms in poetry, if they can be called that, are practically confined to those who, by taste or profession, cultivate the bizarre in literature. To the average reader they have as yet made but a slight appeal. If it had not been for the war one can easily imagine that this poetic radicalism, the so-called new poetry, would have made greater inroads than it has into popular verse. As it is, there is good reason to believe that whatever influence the war exerted on poetry has been to restrict the spread of those radical forms of expression, started before the war came upon us, and to strengthen the popular liking for metrical poetry.

SO, in the short story, as well as in poetry, it is difficult to trace with definiteness the kind or degree of influence exerted by the war. There is no doubt that as a vehicle for fiction the short story has been growing in favor with American and English novelists. This season, for instance, the proportion of volumes of short stories to long novels is much greater than usual. But if, as Mr. O'BRIEN declares, the average quality of these stories is not so high as formerly, may it not be because the authors are writing in a medium to which they are not accustomed? The art involved in the making of a long novel is not the same as that used in the writing of short stories. Thus the successful novelist is not necessarily the successful short story writer—and vice versa. But if the demand has been for short stories it is quite natural to suppose that many novelists have engaged in their production who are not by training or inclination best fitted for this kind of fiction. And then, a number of ill-advised writers of fiction entertain the belief that the war as a theme for their novels is imperative just now. To treat such a theme adequately at a time when we are still living under its overpowering influence may well seem psychologically impossible. Later on, when the war can be seen through a mellower perspective, the opportunity for its successful use in imaginative literature will be far better than now. But today, as Mr. O'BRIEN says, the war has a crushing effect upon the imagination. But this effect, it is reasonable to suppose, is produced only upon those who choose the war for their theme in fiction. Upon those who choose for their scenes and interests fields remote from the war it is difficult to see why this repressive influence should be operative. To live in a period of great historic events is bound to be stimulating to the imagination—and the good result of this stimulation will show itself in the creative literary work that does not attempt too close a scrutiny of the historic events themselves.

IT would be hard to duplicate, historically, the enthusiasm that has marked the celebration of the centenary of JAMES RUSSELL LOWELL'S birth. Looking back over our literature for the last century one is impressed with the multiplicity of reasons for this enthusiasm that makes of LOWELL an author who belongs peculiarly to the era in which we are living. Thus it is extremely doubtful whether the "Biglow Papers" are read to a very great extent—in a popular sense of the word—today, or even whether some of those finer poems by LOWELL—such as the "Vision of Sir Launfal"—receive from us the full appreciation that belongs to them as works that have an assured, an unshakable position in our literature. But it is not for these specific achievements, great as they are, that LOWELL has become so endeared to us. His is a case in literature in which the man himself rises above his work and remains for posterity an integral part for all time of his country. LOWELL belonged to the Anglo-American alliance of his day, and for that reason he appeals to us with peculiar force outside the intrinsic value of his contributions to literature in these days when England and America are coming together as they never did before.

## SONG FLAME

SONG FLAME. By Amy S. Bridgman. Boston: The Stratford Company.

IN this book of poems Miss Bridgman shows such diverse influences as Edgar Lee Masters and Christina Rossetti, Poe, and Austin Dobson. She is by turns realistic and mystical; she writes of fans and tragic christenings. Perhaps the most striking poem in the book is "The Christening," which appears in a group of tragic vignettes called "Dramatic Moments":

O little one,
I'm holding you, close-cuddled on my arm—
(What if I should forget the ritual
In merely holding you!)

I am your father; you, my first born;
And your mother's dead.

O baby, can I remember anything but that!

Sh! The droning voice begins—
(It's kind, though, baby, and she loved it:)—

"Hath this child already been baptized, or no?"

Why do they ask such silly things of you?
They know the answer. * * *

The poem is an antiphonal between the droning of the priest and the embittered, tender thoughts in the father's heart. It is in this group of poems that the Master's influence is most marked. But Miss Bridgman can evoke other moods, and, now and again, strikes a rare spark in description. A black maple bud is "an ebon candelabrum, tipped with gold," war she sees as a grinning gargoyle, spouting evil. Several of the poems are Franciscan in their feeling or nature:

I hear the wind in the forest,
Walking among the trees,
Murmuring benedictions,
Chanting elegies.
Oh, give me absolution,
Brother Wind, shrive me clean!
Listen to my confession
Here in your temple green!

The volume shows the diversity of a talent that will probably deepen with concentration.

# LATEST BOOKS

### History and Biography

A SOCIAL HISTORY OF THE AMERICAN FAMILY. By Arthur W. Calhoun. 8vo. Cleveland: The Arthur H. Clark Company. $5.

The present volume is the third in the series treating of the American family from Colonial times to the present and takes up the subject during the period since the civil war.

MUSINGS AND MEMORIES OF A MUSICIAN. By Sir George Henschel. 8vo. New York: The Macmillan Company. $5.

An autobiography in which reminiscences are given of such people as Burne-Jones, Browning, Paderewski, Patti, Jenny Lind, Liszt, Whistler, and others.

GEORGE MASON OF VIRGINIA. By Robert C. Mason. 12mo. New York: Oscar Aurelius Morgner.

A biography.

### Essays

THE RED COW AND HER FRIENDS. By Peter McArthur. 12mo. New York: John Lane Company. $1.50.

Illustrated essays of rural life.

### War Books

THE DIARY OF A GERMAN SOLDIER. By Feldwebel C. 12mo. New York: Alfred A. Knopf.

The author was with the German Army until February, 1916, when he decided to make his escape to Denmark. His book is one of the few so far published giving an account of the war by a soldier in the German Army.

LIVING BAYONETS. By Coningsby Dawson. 12mo. New York: John Lane Company. $1.25.

A continuation of the author's experiences at the front, the first part of which was published under the title "Carry On."

AMERICAN LABOR AND THE WAR. By Samuel Gompers. 8vo. New York: George H. Doran Company. $1.75.

Collection of the principal addresses delivered by Mr. Gompers during the period of the great war.

SOUTH AMERICA AND THE WAR. By F. A. Kirkpatrick. 12mo. Cambridge: Cambridge University Press. New York: G. P. Putnam's Sons.

Contains the substance of the courses delivered before the University of London last year.

THE CHARMED AMERICAN. By Georges Lewys. 12mo. New York: John Lane Company. $1.50.

Gives the story of the Iron Division of France.

THE GERMAN CONSPIRACY IN AMERICAN EDUCATION. By Gustavus Ohlinger. 12mo. New York: George H. Doran Company. $1.25.

The author is a Captain in the United States Army and aims to tell "the true story of the Prussian attack on our intellectual integrity."

HISTORY OF THE WORLD WAR. By Frank H. Simonds. 8vo. New York: The Review of Reviews Company. Three volumes.

The third volume of the history is supplemental to the first two volumes which were published in 1917 and 1918. Announcement is made of succeeding volumes to be published.

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SOCIALISM VERSUS THE STATE. By Emile Vandervelde. 12mo. Chicago: Charles H. Kerr & Co. $1.

The author, who is a member of the Belgian Government, explains the attitude of opportunists, revolutionary syndicalists and Marxian Socialists toward the State.

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Series of articles on religious subjects that have appeared in various Catholic periodicals.

### Miscellaneous

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AMERICAN IDEALS. Compiled by Emma Rect. 12mo. New York: The Gregg Publishing Company. 60 cents.

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OFFICIAL AERO BLUE BOOK AND DIRECTORY 1919. 8vo. New York: The Century Company. $5.

An annual publication giving information in regard to airplanes, their manufacture, and use in this country.

## SCIENCE FOR CHILDREN

THREE YOUNG CRUSOES. By William Alphonso Murrill.

BILLY THE BOY NATURALIST. By William Alphonso Murrill. Published and for sale by William Alphonso Murrill. $1.50 per volume.

IN these two books Mr. Murrill, who is the assistant director of the New York Botanical Garden and a writer upon botanical subjects, has written of his science in a way to interest children. One of the books, "Billy, the Boy Naturalist," does what Mr. Hudson has so delightfully accomplished in "Far Away and Long Ago"; it is a story of the first contacts of the author with the beauties and strangeness of nature. The other, "Three Young Crusoes," tells of how three children were shipwrecked on an island, and how, once they had gotten some knowledge of the resources of nature, they found it full of delight and sustenance. In both these books the author's outlook is at once practical and poetic; he tells the reader how to distinguish edible from poisonous mushrooms and he finds time to quote Wordsworth's "Ode On Immortality," Keats, and Tennyson. The books are unobtrusively full of bits of science, natural history, and scientific history, as well as botany. Speaking of the circulation of the blood in birds, the author takes occasion to tell of Harvey's discovery; he tells how to strike fire from flint and steel, and recounts Tyndall's ascent of the Matterhorn. A good example of the author's style is to be found in his description of "The Happy Valley" in "The Three Young Crusoes":

The little valley was about half a mile wide and nearly circular in shape, with a rim of steep rocks hemming it in on the front and sides, while the rugged face of the mountain, covered with a splendid forest, loomed up almost perpendicular behind it. Along the stream, which tumbled in many small cascades from the mountain wall and rested on the west side of the valley for its final leap to the ocean, the forest had been thinned out and the underbrush cut away to form a beautiful grove of various interesting trees, all in full foliage. At the edge of this grove, almost at the centre of the valley, stood the house, while adjoining it on the east was a large garden and beyond it several cultivated fields.

Writing for children is a difficult art, and Mr. Murrill shows himself an adept in it. His books are animated by a feeling for nature and the poetry of nature; at the same time there is a great deal of practical information conveyed interestingly as part of a story and not in the dull way of school texts. The books are copiously illustrated and well printed, and should be delightful reading for any child.

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# POEMS OF THE WAR AND AFTER THE WAR

COUNTER-ATTACK AND OTHER POEMS. By Siegfried Sassoon. E. P. Dutton & Co.

CANADIAN POEMS OF THE GREAT WAR. Chosen and edited by John W. Garvin. Toronto: McClelland & Stewart.

VERSES BY A SOLDIER "OVER THERE." By R. Mill Oliver, Australian Imperial Forces. John J. Newbegin.

LANTERNS IN GETHSEMANE. By Willard Wattles. E. P. Dutton & Co. $1.50.

HYMN OF FREE PEOPLES TRIUMPHANT. By Herman Hagedorn. The Macmillan Company. 75 cents.

THERE are two ways (at least) of looking at every question. Mr. Robert Nichol, who writes the admiring and admirable introduction to Mr. Sassoon's new volume, would undoubtedly claim that "Counter-Attack" should accompany every copy sold of Captain Bairnsfather's cartoons, lest the unthinking reader might imagine that Tommy Atkins really enjoys his lack of "a better 'ole" to go to than the shell-torn trench. The present reviewer, on the other hand, wishes that a copy of the Bairnsfather cartoons might be thrown in as a wholesome corrective with every copy of "Counter-Attack." Not that "Counter-Attack" is untrue to the facts. Although we go through the poems, one by one, as the officer in "The Rear-Guard" groped up the "shafted stair" that led from the dugout,

* * * with sweat of horror in his hair,
He climbed through darkness to the twilight air,
Unloading hell behind him step by step,

every hard-bitten word bears the stamp of truth. So do such deep-etched ironies as "Base Details":

If I were fierce, and bald, and short of breath,
I'd live with scarlet Majors at the Base,
And speed glum heroes up the line to death.

And sadly and bitterly true, too, is "Their Frailty":

He's got a Blighty wound. He's safe;
and then
War's fine and bold and bright.
She can forget the doomed and prisoned men
Who agonize and fight. * * *

Husbands and sons and lovers; everywhere
They die; War bleeds us white.
Mothers and wives and sweethearts—they don't care
So long as He's all right.

But facts like these, important as they are, are not all of truth. "Counter-Attack" is exactly what its name implies; it is a counterattack upon the sentimentalism, the tinsel haloes, the hysteria of "patriotism" with which the masses of the public in a war-stricken land defend themselves against the inroads of horror. Mr. Sassoon is too young and too sensitive to realize that all this false and to him unforgivable glorification is really rooted in an instinct of self-protection as necessary to the existence of the shrinking civilian as the camouflage of rootless trees is to the concealed battery. And like a well-trained military man, in his counterattack, Mr. Sassoon does not scatter his fire; not for one moment does he permit the reader—we had nearly said the enemy—to forget the utter desolation and abominableness of war, and the misery of the

Disconsolate men who stamp their sodden boots
And turn dulled, sunken faces to the sky
Haggard and hopeless.

But here is where the author's truth is only half a truth—where Captain Bairnsfather's Bert and Alf are needed to supplement and make it whole. Bert and Alf suffer, it is true, and war as they see it is exactly as hideous and useless as Mr. Sassoon sees it. But Bert and Alf within themselves differ fundamentally from Mr. Sassoon within himself. They can play with horror as Private Smith (formerly "Shinio," the popular juggler) plays with hand grenades. Mr. Sassoon cannot. He "carries on," but he lacks the peculiarly British faculty of carrying on with good-humored philosophy. War never becomes part of the day's work to him—it is a succession of isolated phenomena, each one more terrible than the last.

But the reactions of Mr. Sassoon to war are none the less valuable for being highly individual, and to a considerable degree un-English. He is a poet and satirist of high promise. His maturing talent already more than hints at genius, as the last poem in the book, "Together," certainly implies:

Splashing along the boggy woods all day,
And over brambled hedge and holding clay,
I shall not think of him;
But when the watery fields grow brown and dim,
And hounds have lost their fox, and horses tire,
I know that he'll be with me on my way
Home through the darkness to the evening fire.

He's jumped each stile along the glistening lanes;
His hand will be upon the mud-soaked reins;
Hearing the saddle creak,
He'll wonder if the frost will come next week.
I shall forget him in the morning light;
And while we gallop on he will not speak;
But at the stable-door he'll say good-night.

***

No more complete antithesis to Mr. Sassoon's "Counter-Attack" could be imagined than "Canadian Poems of the Great War." Here is no emphasis laid upon the sordid side of war; the glory of the empire and the glory of dying for the empire are the dominant themes. One can call this sentimentality, or one can call it heroism, as one likes; if it be illusion, it is at least a heroic illusion.

There are seventy-three poets represented in the volume, over a third of them being women. In technique most of the poems are conventional, and though there are some exceptions, even one or two trespassing upon the forbidden borders of free verse, the general effect is pleasantly old-fashioned, pleasantly echoing, as of Rudyard Kipling singing through three-score distant throats.

The Fourth Estate is well-represented in the volume, no less than ten poets out of the seventy-three being editors or staff writers on leading Canadian newspapers, not to speak of yet another who is a book publisher. Their average, too, is higher than most of the examples given of better known men—so high, indeed, that one wonders if newspaperdom in the United States could make so good a showing.

Of the poets quoted who are popular on this side of the border, only Charles D. G. Roberts adds to his reputation. "Meadow Rest," beginning,

The green marsh-mallows
Are over him,
Along the shallows
The pale lights swim,

is an exquisite thing. Mr. Roberts, now serving in the Canadian War Records Office, London, with the title of Major, has an only sister, a younger brother, a son, and a nephew also represented in this volume.

Bliss Carman and Robert Service also have several poems to their credit, though in their case the phrase is purely one of courtesy. They have caught the trick of themselves only too well.

***

As poetry, the thin little volume of "Verses by a Soldier 'Over There'" is negligible, but the modesty of its achievement is redeemed by the modesty of its spirit. There are the usual poems of home and mother, written with very little evidence of originality or poetic feeling, it must be admitted. A number were evidently written to "boost" the sale of Liberty bonds and doubtless served their purpose. But a handful of camp songs, descriptive of the experience of "'oppin' over in the mornin'" and of the "outpost position, a shell-hole of yesterday," give the reader a quick sense of the cheerful, ready, philosophical outlook upon life and death, in the field, of Tommy Atkins and his cousins across the seas.

***

The sub-title of Mr. Wattles's new book states that it consists of "A Series of Biblical and Mystical Poems in Regard to the Christ in the Present Crisis." The author does not make clear exactly what he conceives the present crisis to be, but one assumes that it is the war and after-the-war state of the world in general.

Mr. Wattles is, we believe, a Kansan, and he owes the inspiration of his life and art to those other illustrious Kansans, the Rev. Charles M. Sheldon and Mr. William Herbert Carruth. Apparently these authors set the reflective and imaginative youngster—he was about 10, he tells us, when he read the one, and 17 when the other rose above his horizon—to constructing a theology for himself. It was not a new theology, but he did not know that; it was superbly, startlingly new, compared with the Kansas theology he had previously known, and to him the glamour of its newness is still upon it. It gives to these poems a sort of naïve freshness; he explains Christ to the world as eagerly as a child might rush to Agassiz with the discovery of how a fish breathes.

Unfortunately, however, Mr. Wattles's preposession with theology has caused him to prefer to write long, serious, blank verse pieces, carrying the message that "those who wish immortality may have it," and other sad truths, when he might have been cultivating the garden of his un-

(Continued on Page 89)


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# NOTABLE BOOKS IN BRIEF REVIEW

THE DIARY OF A GERMAN SOLDIER. By Feldwebel C. New York: Alfred A. Knopf. $1.50.

TO read this book is to feel that one has taken part in an unmitigated debauch of plunder and cruelty, the smell of the shambles is about it. In this record of a non-commissioned German officer there is a stark unaffectedness, a revelation of bestiality unsoftened by literary style that gives the book an added horribleness, but also an added vividness. This orgy of rapine and greed and blood-lust which was the German advance across Belgium, to the Marne, and in Galicia is narrated casually, it is as though an automaton were endowed with speech so devoid is the story of ordinary sensitiveness, ordinary standards of morality and conduct. Feldwebel C. tells of German soldiers stripping their own dead for booty, of his own best friends, doing things that we should think only possible to apes or subhuman maniacs, presents an incredible picture of depravity. The conception we had of the German soldier as a superbly organized fighting machine vanishes; we see him as a sort of drunken glutton, kept to his task by grandiose promises. During the advance preceding the battle of the Marne he thought, not only that he would soon be in Paris, but that he would soon be in London. "Then we'll get the fine pudding!" was the common cry among them.

The picture given by Ibanez in "The Four Horsemen of the Apocalypse" of the advance on the Marne is fully substantiated by this book, even to the identity of certain unsavory details. Only, since this soldier relates the facts baldly, setting them down as they happened, without sparing the most nauseous details, the total effect is almost unbearable. The book sheds much light on the relations between the officers and men; the former usually regarded the latter as "pigs," "drunken swine," though they themselves often drank themselves into insensibility. Among the ranks there seems to have been considerable cynicism regarding the fine speeches of the officers concerning the Kaiser and his radiant destiny. And there are many interesting sidelights, such as when the diarist, speaking of the nurses tending his own men, speaks of them as "the worst robbers known." He makes this statement parenthetically, as though it were a generally accepted fact.

Here is one of the more quotable descriptions of what the Germans had to endure:

> On March 25, 1915, we took possession of our new sector between Le Mesnil - les - Hurlus and Ville - sur - Tourbe, popularly called "The Devil's Hole." It was a nasty position, a place specially made for breaking one's neck. * * * We were immediately sent to the first line. Never since the beginning of the war had we been in such a horrible place. We were surrounded on all sides by the bodies of dead Germans and Frenchmen, and since our trenches had a depth of hardly sixty centimeters, we frequently had to use the dead as bulwarks. All those bodies which had not been buried were a terrible sight. I do not know what prevented us from going mad. The French lines were hardly twenty to thirty metres from us. Because the two lines, far from being straight, made all sorts of turns, death approached us from all sides without our ever being able to tell whether the bullets were French or German. The trenches were so shallow that it was impossible to walk upright, and we had to crawl or double up. Every single man who wished to reach the trenches had to slip in between the dead. In order to shoot we had to push aside bodies right and left, and since no one ever knew where they were shooting, because of the irregular line, many soldiers killed their own comrades.

In a recent volume on the Russian advance, General Gourko, Chief of Staff, denies that the Russians committed atrocities in Galicia. This German justifies that denial, while he describes countless barbarities by the Germans. He tells of a former theological student who committed such cruelties that when he died his own men had no regrets over it, one of them even taking his boots off as part payment for a debt. The book is made up of just such reminiscences. It cannot be said that its quality is agreeable. But it will remain an unforgettable picture of the great German army while engaged in its business of organized slaughter.

## ENGLISH PAGEANTRY

ENGLISH PAGEANTRY: A Historical Outline. By Robert Withington. Illustrated. Volume I. Cambridge: Harvard University Press. $3.50.

MR. WITHINGTON is modest in calling his book merely an "outline." For, while there are many interesting suggestions and subjects leading out from his central theme, which, as he says, he has no more than touched upon because each of them would need a volume for its adequate treatment, yet he has treated so fully and so interesting many of the more important phases of his subject that, if what he gives is only an outline, it is an outline well and colorfully filled out. Beginning with the elements out of which the pageant grew, he shows how pageantry originated in the folk-mumming of pre-Christian times, how Church observances modified and influenced these customs, and how they were still further changed and enlarged by the desire of adapting them to public celebrations and state occasions. A following chapter describes the tournament and the early masque, and discusses the contributions they made to the evolving of the pageant, and the influence upon it of the morality play. There are accounts of "royal entries," some of the descriptions taken verbatim from contemporary records, from the fourteenth century down to the present, while one chapter is devoted to the "progresses" of Elizabeth and the development and growth of pageantry during her reign

The work is the result of much research, a large part of which the author has carried on in the libraries and among the archives of English colleges, cities, and towns from whose records he has brought forth much valuable and interesting material. It will be appreciated by scholars and students and will be an important source of information for all who wish to engage in the practical use of pageantry either in England or America. The author promises a second volume which will trace the history of the civic procession known as the Lord Mayor's Show and the growth of the pageant into its present-day form. There is a forecast of Mr. Withington's point of view with regard to this modern form in his introduction, in which he outlines the development of pageantry, shows that it is "essentially of the people," and comes to the conclusion that the modern "community drama," fathered by Mr. Louis N. Parker and born in 1905, has really no right to the name of pageant. For, he says, although there is a connection between it and the earlier form of pageantry, the two are quite different in technique, and he thinks "it is to be regretted that an already overworked word should be made to stagger under a new load."

## THE CHAOS IN EUROPE

THE CHAOS IN EUROPE. By Frederick Moore. With an Introduction by Charles W. Eliot, LL. D. New York: G. P. Putnam's Sons. $1.50.

MR. MOORE has compressed much vital matter in small compass. He has sketched the amazing collapse of the Central Powers, shown what the entrance of America meant for the Allies, (he is one of those who believes the Allies would have been defeated were it not for America,) and describes exactly what the German partition of Russia meant, calling it one of the greatest conquests ever made in so brief a time in the history of the world. Bolshevism opened for Germany the gateway to the East, to the Indian frontier, to Thibet and Turkestan and Mongolia, and beyond those countries to China, with a score of other undefended intermediary Khanates, each the territorial size of a great State. From such conquest did the German defeat on the western front save the world. Of Russia under Bolshevist rule the author gives the following description:

> What was the condition of Russia? It is worth applying the situation to the United States in an effort to realize just what has happened there. If 80 per cent. of us Americans were illiterate and had been tricked by Socialist and German promises of free land and wealth into laying down our arms and handing over to the Germans the Atlantic seaboard with the exception of a narrow strip of territory surrounding New York (Petrograd); if the German Army, unopposed, had then marched further inland, occupying sections of other States as well as those along the Atlantic; if the I. W. W. controlled the local Governments of most of the country, and many States had declared independence and had taken up arms against other States; if mobs of ruffians had destroyed many of the Government records, looted the Government buildings, including the White House and the Treasury, plundered the homes of middle-class people as well as of the wealthy, brutally massacred many of them and turned many out into the streets; if the capital were removed from Washington to Chicago or St. Louis, where German agents and German soldiers, liberated from our prison camps, were given arms and then permitted to move freely across the country and operate with an I. W. W. "red guard"; if, on top of all this, W. R. Hearst had established himself like Lenine and was controlling the central Government with other self-styled "liberators," financed to a large extent by Germany—we should then

(Continued on Following Page)


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## NOTABLE BOOKS IN BRIEF REVIEW

(Continued from Preceding Page)

have a state of affairs resembling that which exists in Russia today.

Mr. Moore's three main pleas are as follows: (1) America and the Entente Allies should immediately give effective military and industrial aid to Russia; (2) the United States should enter without reserve, by treaty published to all the world, into an offensive and defensive alliance with the other nations that have been at war with Germany, in order that perfect co-operation may take place among the whole group for the preservation of peace through control of the seas and oceans by this alliance and the maintenance of an overwhelming land force, and (3) the resulting limited League of Nations should agree on the policy to be followed toward backward peoples, and toward the new nationalities which have been set free by the war.

In relation to the last of these three proposals, Mr. Moore's ninth chapter on "The Backward State" is illuminating. In this chapter he traces the history of the International Consortium in China, which he calls "a noteworthy example of an effort to internationalize loans and concessions in a country where uncontrolled competition threatened the welfare of that country and endangered the continuance of peace between the powers." Since, in backward States like China, Persia, Turkey, the Governments are never sufficiently stable to preserve themselves in power against rebellion or to protect their countries from foreign aggression, they constantly seek foreign assistance, foreign financiers fight for "concessions" which generally have a political as well as a business motive. Then there usually follows a race for concessions, "concession mongering," the author calls it. Mr. Moore's remedy is that there should hereafter be international control of contracts made by Occidental Governments with China, or any similar backward States. This policy will require a full and public agreement among all the Occidental Powers concerned, and it is for this that Mr. Moore pleads.

### JUGOSLAVIA

A BULWARK AGAINST GERMANY. By Bogumil Vosnjak, LL. D., late Lecturer at the University of Zagreb, member of the Jugoslav Committee. New York: Fleming H. Revell Company. $1.50.

THE publication of this work on one phase of the Jugoslav question comes at a time when that question is well on the way to being settled—when the old Dual Monarchy has been broken up and the Jugoslavs have been freed along with the other subject races; when even the differences between Jugoslavs and Italians, which were so threatening a few weeks ago, seem to be on the point of conciliatory adjustment. Since, however, the book treats more of present conditions than of the past, and indeed uses the past principally in explanation of the present, it should still be a valuable contribution to the understanding, still far too limited in this country, of the character and possibilities of one of the new States rising after the war.

Dr. Vosnjak, the distinguished Slovene politician and man of letters, who has done much useful propaganda and negotiation in England and America for the Jugoslav cause during the war, and who has discussed the whole Jugoslav question and the fate of the Dual Monarchy elsewhere, devotes this book to his own people, the Slovenes—northernmost of the Southern Slavs, occupying the territory southeast of the Alps and at the head of the Adriatic, thrust into contact, which has usually been hostile contact, with Germans coming down from the north and Italians pressing from the west. His story of the heroic struggle of the Slovenes against Germanization, a struggle more than a thousand years old, in which the little Slav people lost some ground, but held out heroically, strengthened its national character by cultural and economic development in somewhat the same way, though not to the same extent, as the Czechs, shows very clearly how they have been and are a bulwark against the German pressure toward the Balkans. Their wars with the Bavarians began back in the Dark Ages; by the time of Charlemagne they were actually conquered, at least in the mediaeval sense; a German feudal aristocracy was superposed on the Slovene foundation. But throughout the Middle Ages, when the Church was a powerful agent of Germanization, throughout the "Age of Enlightenment," when Joseph II. did his best to force the denationalization of his subject people, through the stormy nineteenth century when the dominant nationalities of the Dual Monarchy sought to break down opposition, the Slovenes clung to their nationality. Dr. Vosnjak gives an excellent picture of his people in ancient times. The chapter on the "Ducal Peasant" and the implication of the ceremonies centring

(Continued on Following Page)

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## NOTABLE BOOKS IN BRIEF REVIEW

( Continued from Preceding Page )

round him is particularly valuable; his chapter on the tremendous influence of the short-lived French rule in the Illyrian Provinces, (1809-1813,) tells of the re-awakening of the Slovenes, and later chapters describe the growth of Jugoslav consciousness and the renewed fight against German aggression in recent years.

Most of the book was written in 1915, and primarily for English readers the long chapter on Slovene-Italian relations was written a year later, and has received recent revision. Dr. Vosnjak comes from Gorizia, and quite naturally wants to see his own home kept Slav; he argues for the delimitation of boundaries on strictly nationalistic principles, but is forced to depart from them in his ingenious but not very convincing argument for the inclusion of Trieste in the Jugoslav State. Fortunately these differences seem to be approaching amicable settlement, which will leave all but a small part of the Slovene people free to build up with their Jugoslav kindred a free State east of the Adriatic.

### Electro-Physiology

Important theories relating to the use of electricity in medicine are set forth in "Studies in Electro-Physiology," by Arthur E. Baines, an English consulting electrician, and in "Studies in Electro-Pathology," by Dr. A. White Robertson, another British scientist. Mr. Baines's work is the fruit of extensive researches upon the subject of electrical changes in tissues, and it is suggested that the electro-dynamical theory of growth he has elaborated "may alter all our conventional theories about the structure and the operating forces of the human body as well as of all other living things, animal and vegetable." Dr. Robertson, in his book, holds it is possible to restore the normal electrical and chemical state of the human body, upset, he thinks, by "false physical conditions set up by civilization," and thus to promote health and conquer specific disease. In support of his theory the doctor tells of its application in interesting cases and of cures it has enabled him to effect. (E. P. Dutton & Co. Each volume, $5.)

### MR. BRADFORD RHODES

In the last issue of THE NEW YORK TIMES BOOK REVIEW the statement was made in a review of "Bradford Rhodes: A Biographical Sketch" that the subject of the biography died in 1917. The statement was based upon erroneous information. Mr. Rhodes, who has been active for half a century as a banker, publisher, member of the Legislature, writer of books, and editor of periodicals devoted to financial subjects, will reach the age of 70 on the 25th of this month, and has before him the expectation of many more years of usefulness; outside of these THE NEW YORK TIMES BOOK REVIEW has for him the best of wishes.

## POEMS OF THE WAR AND AFTER THE WAR

( Continued from Page 86 )

usual lyrical gifts. Such a poem, no matter on how well-worn a theme, as

The Lady Magdalen
Came to the good Lord Jesus,

is worth a hundred elaborate variations upon the theme of "The Brook Kerith," even though, as Mr. Wattles carefully informs us, they were written before Mr. Moore's novel was printed. And at least one unregenerate reader would give more for the lilt of "Jericho" than for all the "new" theology, i verse or out of it:

Jericho, Jericho,
Round and round the walls I go,
Where they watch with scornful eyes,
Where the captained bastions rise
Heel and toe, heel and toe,
Blithely round the walls I go.

***

Reading Mr. Hagedorn's "Hymn of Free Peoples Triumphant" is something like seeing a war movie. The first picture of the trenches, the panorama of battle, the beleaguered village, are thrilling. But before the allotted two hours are over the beholder has seen the same trenches, the same panorama, the same village, with apparently the same soldiers in continuous violent death grips over and over again, and he is bored. There are fine things in Mr. Hagedorn's "Hymn." The picture of the entrance of English ships into the Aegean, for instance, is very striking:

And the ashes of Ilium sang as we drew near.

But there are forty-nine pages of it, and the general effect is one of monotony. Worse, there is the effect of echo. In the beat of measure and rhyme, and in a certain trick of repetition, very effective if sparingly used, there is more than a suggestion of Alfred Noyes, a poet who, no matter what his individual merits may be, is peculiarly fatal as a model for others.

Long ago we commented in these columns upon "the solitary and individual note" that was the charm of Mr. Hagedorn's poetry. Alas for the cruel necessity of the past tense!


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## WITH AUTHORS AND PUBLISHERS

A COLLECTION of hitherto unpublished stories, sketches, and anecdotes by Mark Twain, using as the signature the author's own name, Samuel L. Clemens, will be added to their Penguin series this Spring by Boni & Liveright. Its title will be "The Curious Republic of Gondour," a mythical land in which there is plural voting, the number of votes awarded to each individual depending on intellectual distinction and achievement. Another Spring volume in this series will comprise a collection of unpublished sketches and reviews by Walter Pater.

Harriet Welles, who is the wife of Rear Admiral Welles of the United States Navy, has written a book about the life of our fleet, from Admiral down to able seaman, which Scribners have ready, with an introduction by Secretary of the Navy Josephus Daniels, for immediate publication under the title "Anchors Aweigh." The author has seen all phases of the life of the navy throughout all the seas and ports of the world and has pictured them in the episodes, sketches, and descriptions of her book.

"The New Citizenship" is the title of a volume by Professor A. T. Robertson, D. D., of Louisville, pleading for the display among the forces of Christianity of the same spirit in fighting the powers of evil at home as was shown by our army in France and Flanders. It is being published by the Revell Company.

A full account of the proceedings and addresses of the centenary celebration of Charlotte Brontë that was held last year by the Brontë Society of England will be brought out at once in this country by E. P. Dutton & Co. under the title "Charlotte Brontë, a Centenary Memorial." It has been edited by Butler Wood and has an introduction by Mrs. Humphry Ward.

The Marshall Jones Company announces a new and revised edition of Ralph Adams Cram's "The Nemesis of Mediocrity" with a postscript in which the author will contend that at present leadership is developed chiefly among men of action. This house will have also this Spring a new volume by Mr. Cram, "Walled Towns," in which he will argue for the revival of the monastic ideal of life in communities devoted to thought.

"Diverging Roads," the story of a business woman's life, which the Century Company announces for early publication, is by a new author, Rose Wilder Lang, who has been earning her own living ever since she was 12 years old. Her occupations have been various, including a progress through telegraph offices from check girl to office manager, and experience as a stenographer, land agent, in the writing of advertising and as a writer for newspapers and magazines.

"Keeping Fit All the Way" is the title of a new book, by Walter Camp, which the Harpers are bringing out this week. It is intended especially for middle-aged men and women and tells them how to keep their health and their fitness for life's duties and enjoyments.

Ida M. Tarbell's first venture into fiction will be published by the Macmillan Company about the middle of March. Its title is to be "The Rising of the Tide: The Story of Sabinsport," and its story is concerned with the quality and temper of the American spirit which carried the country's war preparations onward with zeal and speed. The tale is scened in a munitions making centre, and the plot, which includes a love theme, deals with the awaking of the nation to the part it had to play in the world war.

A new volume of poems, by Alfred Noyes, is promised for Spring publication by the Stokes Company. It will contain all of his poems written since the appearance of "The Lord of Misrule," in 1914, and its title, "The New Morning," suggests its general tone.

James Lane Allen's new novel, "Emblems of Fidelity," is announced for publication on March 15 by Doubleday, Page & Co.

Frederick William Wile in his "Explaining the Britishers" comments on the boredom which Americans feel at a cricket match and Englishmen at a baseball game and finds therein an explanation of some of the differences between the two peoples. "Cricket to us," he says, "is slow, old-fashioned, and unexciting. Baseball, in Englishmen's eyes, is noisy, nerve-wracking, and upsetting. In the fact that cricket is deliberate, and baseball spontaneous, we get, in my opinion, very close to the main difference in the English and American makeup."


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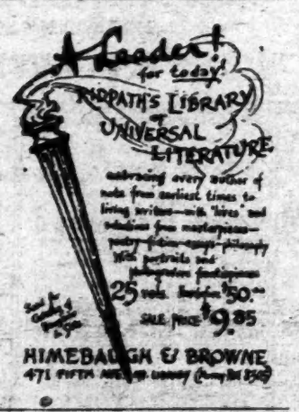


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# QUERIES AND ANSWERS

E. E. R.—Can you give me a sketch of L. M. Montgomery, author of "Annie of the Green Gables" and other novels?

The author of "Annie of the Green Gables" is Mrs. Lucy Maud McDonald of Leaksdale, Ontario. She uses her maiden name, Lucy Maud Montgomery, as a pen name. Mrs. McDonald was born at Clifton, Prince Edward Island, in 1877. She is the daughter of Hugh John Montgomery and a niece of Senator Montgomery of the Canadian Parliament. She was educated at Prince of Wales College, Charlottetown, P. E. I., and Dalhousie University. After teaching school for some time she took up literature as a career. Her first novel was "Annie of the Green Gables," and this was followed by "Anne of Avonlea," "Kilmeny of the Orchard," "The Story Girl," "Anne of the Islands," "Anne's House of Dreams," "Chronicles of Avonlea," "The Golden Road," and "The Watchman and Other Poems." She is a regular contributor to the English, American, and Canadian magazines, and is Vice President of the Canadian Women's Press Club. Her husband is the Rev. Ewen McDonald, a Presbyterian clergyman, of Leaksdale, Ontario.

### "Point Lace and Diamonds"

M. C. W.—Will you tell me where I can find a book called "Point Lace and Diamonds," a collection of poems, in which there is a reference to West Point, N. Y.? I do not know the author.

"Point Lace and Diamonds" was published by F. A. Stokes Company, now located at 443 Fourth Avenue, New York. It is probable that you can get a copy of the book from the publishers. The author is George A. Baker, Jr.

### "Per Pacem ad Lucem"

ETHEL WESTWORTH HURST.—Can you tell me who is the author of the poem of which the following is the first verse, and also the name of the poem?

I do not ask, O Lord, that life may be
A pleasant road;
I do not ask that Thou wouldst take
from me
Aught of its load.

The poem quoted by our correspondent is "Per Pacem ad Lucem," written by Adelaide Anne Procter.

### Historical Collections

Mrs. B. L. IRVING.—I have three volumes of "Historical Collections," by John Rushworth, Esq., of Lincoln Inn. The first volume was printed in 1659 at the Sign of the Rose and Crown in St. Paul's Churchyard, and has many curious plates. What value have these books? I also have "Tales of a Traveller," by Washington Irving, a book presented by the author to his niece in 1849, and containing his autograph on the flyleaf. Would this book have any value because of the autograph?

"Historical Collections," by John Rushworth, London, 1659-1701, has brought at auction $20. The Irving book with the autograph is worth about $5.

### Cooper's Novels

M. W. HAMMILL.—Will you please tell me the value of a complete set of James Fenimore Cooper, published in the year 1859 by W. A. Townsend & Co.?

This set has brought at auction from $32 to $192.

### Valentine's Manual

EUGENE O'KANE.—Kindly let me know the approximate value of "A Manual of the Corporation of the City of New York, years 1842-43, by D. T. Valentine."

Valentine's Manual, 1842-43, has brought at auction from $5.75 to $16.

## ANSWERS FROM READERS

RUTH M. WARNER.—The poem asked for by "A. B." in THE BOOK REVIEW of Feb. 2 is found in the works of Henry Wadsworth Longfellow and is entitled "Nature." The poem in full is as follows:

As a fond mother, when the day is o'er,
Leads by the hand her little child to bed,
Half willing, half reluctant to be led
And leave his broken playthings on the
floor,
Still gazing at them through the open
door,
Nor wholly reassured and comforted
By promises of others in their stead,
Which, though more splendid, may not
please him more;
So nature deals with us, and takes away
Our playthings, one by one, and by the
hand
Leads us to rest so gently that we go
Scarce knowing if we wish to go or stay,
Being too full of sleep to understand
How far the unknown transcends the
what we know.

Answers to this appeal were also received from Mrs. R. A. Weston, West Haven, Conn.; Mrs. Fred Van Amburgh, New York; Harold H. Bowman, New York; Eleanor P. Jones, Carbondale, Penn.; J. P. Zavit, Albany, N. Y.; B. F. Beardsley, Hartford, Conn.; Mrs. Stephen Haff, Plainfield, N. J.; Mary W. Pound, Albany, N. Y.; Emily B. Sugden, Windsor, Conn.; Charles Goldsmith, Rutherford, N. J.; Laura Keane Zametkin, Jamaica, L. I.; Waldo S. Pratt, Hartford, Conn.; Kathleen Brennan, New York; Mary Hooker Johnson, New York; Louella D. Everett, Boston, Mass.; Miss E. E. Spencer, Rockville Centre, L. I.; Mrs. Roswell C. Bradford, Portland, Me.; Mrs. Arthur H. Kennedy, Hoboken, N. J., and Miss Caroline Bensel, New York.

### Old Dame Hicket

Mrs. H. C. BUNNER.—The lines quoted by Margaret Vance in the issue of THE BOOK REVIEW of Jan. 12 are evidently quoted from memory. I quote from an old picture book called "Old Dame Hicket and Her Wonderful Cricket" as follows:

There was one old Dame Hicket
Had a wonderful Cricket
That dwelt in a hole by the fender,
And when he came out
He would walk all about
On his hind legs, so tall and slender.
This so pleased the old Dame
That she gave him a name,
"Little Peter" it was you must know;
And she fed him with crumbs
'Twixt her fingers and thumbs
Before into his hole he did go.

The verses continue the cricket's adventures. The book is from a series called "Granpa Pease's," published by Pease & Fish of Albany, N. Y. I have another of the series called "Lady Golight-ly," which contains the old story of the festive grasshopper and the provident ant.

## APPEALS TO READERS

K. H. G.—Can any of your readers tell the author of the following lines:

Said a human Soul to a human Heart,
"I live forever, but dust thou art;
For despite the fires that within thee burn
Tomorrow thou diest—to dust return."
But the Heart replied to the Soul and said,
"Though I live but a day and tomorrow
am dead,
My day of life is worth more to me
Than thy infinite years of eternity.
For I live, I love, I laugh—and say
What doth it matter, the soul must pay."

### Lines from an Epic

ISABEL H. S.—Will some one please tell me from which of the two great epics of India the following lines are quoted:

As a man throweth away old garments and putteth on new, even so the dweller in the body, having quitted its old mortal frame, entereth new. Knowing it to be thus, thou shouldst not grieve.

### Little Things

J. KOENIG.—I am anxious to know the name and the author of a poem, the first line of which reads:

What little things are these that hold
our happiness.

It is by a contemporary poet.

### He Is Not Dead

C. C. CARTWRIGHT.—Can any of your readers tell me from what poem and who is the author of the following lines:

He is not dead. He doth not sleep.
He hath awakened from the dream of life.

### Where Were You?

M. E. GRISWOLD.—Can any reader tell me the title of a poem which was clipped from a newspaper last Summer? The first stanza follows:

Where were you in the day of tempest,
When the thunders shook the world,
And the cry went up through the heavens
And the solid hills were hurled?
Were you camped in the tents of comfort?
Were you breast to breast with the woe?
I write in the Book of Ages
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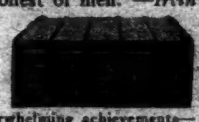

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